

WEEKLY.]

# The Musical World.

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## Facts and Comments.

We are authorised to state that Mr. George Henschel has resigned his professorship at the Royal College of Music, and will cease to teach there after the end of February.

[An event alike interesting to playgoers and musicians will be the production of Alphonse Daudet's "L'Arlésienne," with the incidental music by Bizet, which is announced at the Prince of Wales's Theatre for the morning of the 24th inst. The music is sufficiently known to English concert-goers, having been arranged by the composer as a suite, and played in that form more than once. At the same time, it will, no doubt, be of much greater effect in the dramatic surroundings for which it was originally designed. Only let us hope that a sufficient orchestra will be provided, and that the music will be given as it is written. The adaptation of the play is by Mr. Jocelyn Brandon, and its title is "The Love that Kills."

Another event which, in a manner, connects the musical and theatrical worlds will be the production, at the same theatre, a week later, of "Tares," a new and original play by Mrs. Oscar Beringer, the wife of one of our leading pianists, and a lady well known in literature, as the readers of this journal need not be told. The play, we are informed, deals with a social problem of strong domestic and dramatic interest, and will be interpreted by a specially selected cast including Misses Sophie Eyre, Janet Achurch, Annie Hughes, and Mrs. Gaston Murray; and Messrs. Forbes Robertson, Lewis Waller, Eversfield, Farquhar, Chevalier, &c. Mrs. Kendal has undertaken to put the play upon the stage.

Sir Arthur Sullivan is reported to be again unwell. Unfortunately, the genial composer of the Savoy musical extravaganzas has so many calls upon his time, socially, that he is forced to get through more work when he should be playing than most men attempt during the regular hours of business routine. Sir Arthur Sullivan is a hard worker, and a great "lion" at social gatherings, and his indisposition is almost entirely due to a commendable and genial attempt to keep pace with the numerous demands that are made upon his leisure. He may, indeed, echo, with the philosopher, "God save me from my friends."

Although, without question, Offenbach is the king of opéra-bouffe, we cannot say that M. Mayer showed great wisdom in selecting "La Grande Duchesse de Gérolstein" as the piece with which to open his season. Not only are the airs therein altogether familiar, but Halévy's satire has, in the march of events, lost its point. There is certainly no great significance in making fun of the intrigues of petty German courts, now obliterated in one united Germany. Offenbach's brilliant melodies, however, if somewhat hackneyed, are at least full of sparkle and animation. When "La Grande Duchesse" fails to draw, Audran's "La Mascotte" will be given a trial.

Miss Jessie Bond, so well known to Savoy audiences, is seriously ill with bronchitis.

The indisposition of "our only tenor," for such, no doubt, Mr. Lloyd must now be considered, and the appearance of another star in the musical firmament, has created no little interest lately. Mr. Lloyd, by the latest advice from Vienna, is pronounced to be quite recovered from his recent illness, and even proposes to sing at St. James's Hall next Wednesday, in both the afternoon and evening. The new tenor is Mr. Banks, who made a most successful appearance at the Albert Hall recently. So favourably was he received that he has been cast for "Faust," at Kensington on the 19th. Mr. Banks hails, we believe, from Birmingham.

It is a little curious that opéra-bouffe and its modern prototype, comedy-opera, have taken so firm a hold on latter-day audiences, whilst all around us we hear of the decadence of the appreciation of oratorio music, and the advance that recent years have seen in musical education. There is enough tuneful music, doubtless, in Cellier's phenomenally successful "Dorothy" to account for a moderate success, but why it should now be well on towards its five hundredth night, it is hard to understand. The plain truth would seem to be that the public are not music lovers, in the true sense of the word, but require a very strong setting of dramatic and comedy interests to compensate for a three hours' spell of music.

The same composer's "Sultan of Mocha" will shortly be withdrawn from the Strand Theatre, and will be followed by a comedy-opera by Gustave Michiels, entitled "Babette."

The name of the candidate who passed the Intermediate Doc. Mus. Examination at the University of London was Reynolds (Williamson John), and not Williamson John Richardson as mis-stated in our columns last week.

A concert in aid of a very deserving body of men—the Metropolitan Auxiliary Postmen—is announced for Monday next at the Royal Park Hall, Camden Town. The objects of this concert are to obtain funds to strengthen the financial position of the Metropolitan Auxiliary Postmen's Benefit Society, a society well meriting outside support, since the public is well-served by an ill-paid number of men, known to the officials at St. Martin-le-Grand as auxiliary postmen.



The annual general meeting of the United Richard Wagner Society of London is to be held on the 25th of this month.

Overheard at the Conference of Professional Musicians :  
 "Are you a musician by profession?" "Oh, yes!" "Are you a Wagnerite?" "Certainly not; I am a composer myself!"

We supplement our remarks of last week on the *début* of a singer, once a mill hand, by the account forwarded to us by our Manchester correspondent: "A crowded house assembled at Mr. de Jong's concert, on Saturday last, when Miss Sarah Berry made her *début*. She has a very fine contralto voice, far above the average, and, with a little further training cannot fail to take a high rank amongst contemporary contraltos."

Leipzig is at present harbouring three distinguished musicians of different countries, who have there been engaged in producing some new works. Later on there is a chance of at least two out of the three composers being seen in London, for Tschaiikowsky may be induced to be present on the occasion of the performance of some of his music at the Philharmonic Society's Concerts; and Grieg, who has been commissioned to write an orchestral piece for the same Society, will come over to conduct it, and may also be heard in a pianoforte concerto. But there is as little likelihood as ever of the appearance among us of the third of these illustrious strangers, Brahms. We shall, however, hear his latest work, the concerto for violin and violoncello, at one of the coming London Symphony Concerts, as already announced.

A curious survival of the virtuoso age was recently removed by the death of Henry Herz, which took place in Paris at the age of 84. Herz was born at Vienna, and studied under his father and Hüntten, and, later on, under Pradher, at the Paris Conservatoire. As a virtuoso, he was vastly successful in two worlds, and as a composer he leaves something like two hundred published works, all justly forgotten. Readers of Schumann know the contempt with which he speaks of the fireworks of Herz, Hüntten, and their school; and even the respect which is generally paid to the recently dead, as if there were any particular merit in dying, does not move the French press to a word of praise for these ephemeral pieces. On the other hand, there is no doubt that Herz was a delicate and accomplished executant. In his latter years he started a pianoforte manufactory, having always had a keen eye to the main chance.

An excellent story of Herz is told by Mr. Henry Russell, who himself survives to enjoy well-earned *otium cum dignitate*, at the age of more than three score and ten. It appears that during his stay in London, Herz had been engaged to play at a temperance meeting, of all places in the world. Totally unacquainted with the nature of his audience, he sat down at the piano and began a fantasia on "Norma," one of his favourite show pieces. While he indulged in the customary chromatic runs, his hearers, like the mariners in Keats's sonnet, only stared at each other and the performer with a wild surmise. But when he started the theme from the finale of the first act the audience rose to their feet as one man and sang the chorus to the following words:—

Oh jine, oh jine, oh jine,  
 The tee-total society,  
 Society, society,

and so forth. These good people had been in the habit, like Moody and Sankey or the Salvation Army, of enforcing their doctrine by means of favourite operatic airs, and were unable to resist the impulse of the moment. But poor Henry

Herz did not understand their meaning. Thinking that he had fallen among a set of maniacs, he stopped in the middle of the tune, and vanished.

A correspondent writes on this subject:

While England and her "cousins" over the water are raving and warring around society's new pet, Little Hofmann, there has passed quietly away from a world which has well nigh forgotten him, another "infant phenomenon"—Henri Herz, who was a juvenile prodigy as far back as 1811, has died at Paris. It is seventy-seven years since this famous pianist made his *début* at the age of eight, playing, some variations by the dry-as-dust Hummel at a concert at Coblenz. The green old age to which this veteran has attained is one reply at least to those thoughtful and generous persons who regard forcing as hopelessly pernicious. There is one point, however, in connection with the exhibition of "infant phenomena" which has escaped attention. Is it worth while, because the executant happens to be "under half price," to pay exorbitantly to hear what, if executed by a full-grown musician, would be regarded as a very average performance? Yet many able musicians of much greater power than the juvenile prodigies which have amused society recently, would very willingly accept half the fees which concert promoters seem willing to pay for the honour of exhibiting a freak of nature, with more or less satisfactory musical accompaniment. Possibly, we are all of us Barnum worshippers at heart. Henri Herz, for example, was a "prodigy" first and a musician later, for it was not until five years after his first success that he began to study music at all seriously. Herz's success, although his method was avowedly based on that of Moscheles, was chiefly due to his brilliant playing of *ad captandum* pieces of his own composition, and he earned much money. He lost his first fortune however, in a pianoforte business, but regaining riches by a five years' tour in America, that veritable *El Dorado* of the specialist, he then founded the piano factory which shares with that of Erard and Pleyel-Wolff the honour of being the most important in France.

The bell music in "Parsifal" will be performed at this year's Festival at Bayreuth upon certain bell-tubes manufactured expressly at Coventry, from an invention by Mr. John Harrington.

A correspondent in Munich sends the following account of the putting on the stage of Kalidasa's ancient Indian drama "Urvashi," which was first translated into German nearly a hundred years ago, to the "Daily News":—

It was the idea of the late King Ludwig to produce this wonder of the East on the stage, the chief attraction to him being its possibility of magnificent decoration. This picture of the human soul has not been changed into a mere empty spectacle, but has received a dramatic vitality which was sometimes wanting in the poem. The fourth act, for example, consists of one monologue, which is spoken during the wanderings of King Puravara, who has lost his wife because he wickedly tried to reach the world of sense from a condition of spiritualised love, and he now wanders desperately through the primeval wood, driven by madness, seeking his wife Urvashi, who, because of her haughty jealousy, has been transformed into a climbing plant. The King asks the tree, the flower, the peacock, the nightingale, the elephant, and the waterfall, for news of his beloved, and must wander farther and farther discontented. On the stage the King really wanders, and we accompany him. The scene is in constant movement, the whole wood, the gigantic trees, the slender palms, the heavy fruit trees, the grottoes, hollows, caves, rocks, and lakes, with swans upon them pass before our eyes; birds with gay-coloured wings fly through the air, beasts of prey hasten past, we see the sun rise and set—in short, the poet's words receive dramatic form through the art of the machinist. The effect of this fourth act was indescribable; the public, at first bewildered and then charmed, applauded loudly, calling for the actor and the machinist. Every single decoration is a work of art; the cloudland of the Himalayas, the halls of the Royal palace, the pleasure garden, and, above all, the castle terrace leading to the shore of a blue and sparkling lake, are all beautiful. One feels transported to a fairyland like that imagined by a child. In it the gods descend on earth, or rush through the air in cars drawn by birds, or are throned on clouds, or float to earth veiled in blossoms, and the demigod passes in a glittering car over the summits of the Himalaya, like Zeus over rugged Ida.

Some incidental music for this interesting play had been composed by Dr. Franz Grandauer, who sought for material amongst Indian, or at any rate old Eastern, melodies, and it was performed behind the stage.

Amongst the Wagner autographs recently sold at Berlin, and already referred to in the *MUSICAL WORLD*, there is a first sketch of the "Tannhäuser" overture, in which the song of Wolfram, "Dir, hohe Liebe," is introduced and made to go in counterpoint with the Venus song of Tannhäuser. The idea was sufficiently ingenious, but Wagner subsequently abandoned it for the sake, no doubt, of preserving the unity of his overture. And he was right.

Mademoiselle Clothilde Kleeberg has returned to Paris from her tour in Germany, where her talents have been greatly, and deservedly, appreciated. The French critics and the French public are much gratified by the artist's enterprise in performing—and performing so well—pieces written by native composers.

The appointment of M. Paravey to the directorship of the Opéra Comique is treated as a grave question of State by the French press, and the initiatory symptoms of his management are discussed as if he were a Prime Minister, at the very least. As yet he seems to be playing his cards with considerable caution, and, beyond appointing a new *administrateur* and renewing a contract with M. Soulaçroix, the baritone, he has not attempted to make history. His leanings are said to be towards "Les Dragons de Villars," by Maillart, Auber's "Domino Noir," and Adolphe Adam's "Sour"—all trivial and old-fashioned pieces. Let us hope that he will soon get over his provincial narrowness, and look upon the modern French school of music as a tangible fact that has to be dealt with. In the meantime, the Mayor and Town Council of Nantes are much exercised at the idea of having their local manager removed to a higher sphere, and the promise that he will bring down all the stars of the Opéra Comique to shine at Nantes, fails to pacify them.

The work of decentralisation grows apace in France. The enterprise of Lille and Nantes has already been recorded; we have to add to this record the performance, at Rouen, of an unpublished comic opera, called "Le Diable à Yvetot," the libretto by Starck, and the music by Gessler. A step in the same direction has been taken at Marseilles, within the precincts of the Conservatoire itself. Here, under the direction of M. Claudius Blanc, the new principal, part of the music, by Delibes, to "Le Roi s'amuse" was performed for the first time at Marseilles, by an orchestra composed of the pupils, of both sexes, of the Conservatoire.

At the opening of the Exhibition of the Pope's Jubilee gifts, which took place on the 6th, at Rome, an impressive hymn, written by Capocci for the occasion, was sung, and at the end of the proceedings a special composition by Gounod, "Long live the Pope," was given.

Eugene d'Albert has been decorated by the Grand Duke of Meiningen with the Ritterkreuz of the 1st class, and M. Lamoureux has received the ribbon of the Legion of Honour.

Some new operas are:—Kienzl's "Urvasi" at Graz; Schulz's "Der Wilde Jäger" at Brunswick; Freudenberg's "Cleopatra" at Augsburg. Vierling's new oratorio, "Constantin," just produced at Augsburg, is said to have made a great impression.

Wagner's "Rienzi" has been put on the stage at Dessau, Herr Moran in the title-part, "Lohengrin," given by the German troupe at Amsterdam, was a great success for M. Van Dyck, the tenor. At Cassel, "Die Meistersinger," conducted

by Herr Trieber, has been carefully prepared and most favourably received.

In Italy there have been 35 new operas during the year, which is not much in that extremely productive country. Verdi's "Otello" is the giant amongst innumerable pigmies.

The Panaiev Theatre, for the Italian Opera in St. Petersburg, is nearly completed. It is built on the system of the Bayreuth Theatre, and the orchestra will be entirely removed from the sight of the public. Electric light is used throughout the building, and exits on a level with the streets supply the needs of the audience and of the artists on the stage, in case of fire. It is expected that the Panaiev Theatre will be opened at the end of this year, and negotiations are going on to secure M. Maurel for the first season.

## Reviews.

### LISZT BIOGRAPHIES.\*

Two interesting books relating to the life of Liszt have recently made their appearance; and there seems to be something appropriate in the fact that these biographical tributes to a virtuoso, who during his lifetime was so immense a favourite with the fairer sex should, in both cases, come from the hand of a lady. With the first volume of Fräulein Ramann's biography, published by Breitkopf and Härtel, of Leipsic, readers of the *MUSICAL WORLD* have already made some acquaintance in a notice that appeared some time ago of this excellent and industrious work, and we have now a second instalment, bringing events down to 1847, to the period, therefore, when the master practically retired from public life, and, devoting himself to composition and the promulgation of his own views on the subject of art, established at Weimar that little colony of light and leading to which the eyes of musical Europe were henceforth for years to be attracted. It may be that a little of the weariness engendered by one long round of unchequered successes which induced Liszt to take this step, will extend itself to some readers of the second volume, and they will look forward with pleasurable expectation to the particulars, in a future volume, of Liszt's close intimacy with Wagner, an intimacy fraught with so many important results to both, and, indirectly, to the whole musical world. Meanwhile, here is much interesting and carefully collected material regarding events, the detailed record of which was indispensable to a complete view and understanding of so remarkable a career. Another recent work devoted to the same subject—or rather to a small section of it—is "François Liszt," a chatty volume of recollections by the well-known novelist, Janka Wohl, and translated from the original French by B. Peyton Ward. The value of "recollections," as distinguished from biography proper, when, as in the present case, they are put forward by a competent eye-witness, is scarcely to be over-estimated. It is just such little details as to the habits, idiosyncracies, and small sayings and doings of a remarkable man by which biographical students are enabled, so to speak, to round off their information and to add life touches to the portrait. Especially important is it for the adequate realisation of a career so varied, of a genius so many-sided, as that of Liszt, that we should have the benefit of as many trustworthy witnesses as possible. "To see ourselves as others see us" would, perhaps, even in the case of much more ordinary mortals, require no small weighing and comparison of diverse opinions, before an accurate notion of the net result could be arrived at. The authoress of these pleasantly-written reminiscences dates her friendship with Liszt from the time when, a child of ten, she first played the piano before him. During his periodical visits to Buda-Pest, where she resided, and later on, while acting as his secretary for a number of years, she enjoyed special opportunities for listening to the master's

\* Franz Liszt, als Künstler und Mensch, by L. Ramann. Breitkopf and Härtel, Leipsic.

François Liszt: Recollections of a Compatriot, by Janka Wohl. Translated from the French by B. Peyton Ward. Ward and Downey, London.



opinions and sayings concerning the many notable people he was brought into contact with, for acquainting herself with his views upon art and other subjects, and for collecting a rich store of information upon all sorts of topics connected with his adventurous career. All this she was evidently in the habit of doing with the untiring industry of hero-worship, and if several of the *mots* which she advances as treasures of wisdom or of scathing wit will scarcely appear, in the opinion of some, to merit the profound admiration they awakened in her enthusiastic mind, it should not be forgotten how much was probably due to the manner of saying them, nor how often on other occasions Liszt gave proof of his capability to deliver utterances of shrewd criticism or crushing retort. When, however, a lady broke silence at table by suddenly asking the Canon "whether he could tell what were the names of the sons and daughters of Job," he replied: "Madame, do you wish me to skate? I assure you I am no skater;" or when he said to the Count C—, who asked him who was his music master, "I don't remember, sir; however you are losing nothing, it is a matter of little importance now," these replies were appropriate enough, and fairly smart, but it is difficult to understand why they should call forth such enthusiastic comments as the following:—"What a pity that Raubert, while struggling against human stupidity in general, and the stupidity of the *bourgeoisie* in particular, had not the opportunity of recording this wonderful reply—a reply which would have proved to him, once more, that at times the heir to a great name can very well compete in stupidity with his much persecuted *bourgeois*." Among the many persons of note with whom the master made acquaintance was George Eliot, and a few interesting pages of reminiscences from the pen of the latter writer, extracted from her life, will be read with interest. Liszt's comparison of her with Geo. Sand is, in its turn, also quoted:—"Miss Evans had a charm, and knew how to captivate those around her. At times her ways of listening reminded me of Madame Sand. She seemed to absorb like a sponge everything she saw and heard. Her long, ill-favoured face put on an expression of attention so rapt that it became positively interesting. But Madame Sand was composed while listening, and she made one more eloquent. Miss Evans, on the other hand, seemed to be jealous of what one said, and put one on one's guard." The Princess Metternich cordially disliked Liszt, "out of spite, they say, because she could never succeed in captivating him. The master denied this, but with a sly smile, and he readily related how they never met without sparring, although there was always a seat for him at the Prince's table, whom he saw a great deal of, and always on a footing of friendship. He happened to meet her once out, while walking, when she received him with a volley of insults." There is a pathetic account of Liszt's meeting with Alfred de Musset at a time when the poet's genius, dimmed by constant excesses, was already approaching its last flicker; and a romantic story of the visits to Liszt's rooms of a *prima donna* of European fame whose name the master was too wary to reveal. The book, in short, is one full of entertainment and suggestive information for all who are interested in the remarkable man and artist of whom it treats. With regard to the Weimar period, the writer maintains an intentional reticence, giving us to understand that there are reasons why a large proportion of the treasure she has on hand must for the present be kept from the public. Should a time arrive when she is able to give a further budget of confidences, as chatty and as amusing as the present, without doing violence to the feelings of those still living, it will not fail to obtain a welcome among musical readers.

#### BENJAMIN GODARD.

(Continued from page 8.)

Godard's "Jocelyn," therefore, now in rehearsal at Brussels, is his third attempt in dramatic music, and all musicians must heartily wish him "Glück auf den Weg," in the interests of a most deserving and conscientious artist, and in the interests of the modern operatic stage, which is running woefully short of masterpieces since death and age have silenced the voice, or slackened the hands, of the giants. When it is added that in October last M. Godard was appointed Professor at the Conservatoire, and that for one year he took most suc-

cessfully the place of the late Padeloup, as conductor of the concerts of the Cirque d'Hiver, I think that the chief incidents in his as yet short career may be considered as registered; so that we may now come to the most important part of our present business, and consider M. Godard, not as a man, but as an artist.

The catalogue of his compositions is a considerably bulky one. A suite of pianoforte pieces, published lately by the firm of Brandus, bears, I believe, on the front page "Opus 100." There are, of course, many little compositions in these 100 numbers, but there are also several works of great magnitude, because included in them are four symphonies ("Symphonie en Si-bémol," "Symphonie Gothique," "Symphonie Ballet," "Symphonie Orientale"); the "Symphonie Dramatique" and the "Symphonie Légendaire," the "Scènes Poétiques" for orchestra (which, with the pastorale of "Le Tasse," is a favourite with Sunday concert-goers), two operas, a violin and a pianoforte concerto, trios, quartets, &c. Some critics found fault with the extraordinary fecundity of the young composer, and asserted that he was making himself rather cheap, and that, as usual, the quantity was detrimental to the quality. Some even hinted that the composer racked his brains "for lucre, not for fame;" and reminded him that "a bard may chant too often and too long;" but the impartial reviewer of M. Godard's works cannot fail—at least in my opinion—to perceive that the only reason for his productiveness is exuberance of thought and of imagination. It would be absurd to say that all these works are necessary to the fame of their author, or that modern music would be any the worse for the loss of several of them; but even in the most trifling we see the skill of the musician, and at least one spark, feeble as it may happen to be, of real imagination. You never see "il mestiere," as they say in Italy, or "la ficelle," as the French have it; nor the "pot-boiler," as certain compositions are inexorably styled in England; and if the work does not come up to your expectations, you yet feel that you have not entirely lost your time. Consider, for instance, his "Six Fables de La Fontaine," and particularly "La Laitière et le Pât-au-lait," "Le Corbeau et le Renard," "Le Rat de Ville et le Rat de Champs." You could not rank them with such inspirations, small in form but almost limitless in thought, as Schubert's "Erl King," Schumann's "Frühlingsnacht," Gounod's "Ring out, wild bells," or Rubinstein's "Asra." They have neither the musical nor the poetical purport of these songs; and yet those fables, unpretentious as they are, are as charming as charming may be, and you never get tired of them.

But a review of his principal works, unless accompanied by many musical illustrations, would not much advance the reader's knowledge of Godard; and, perhaps, the best plan may be to choose two amongst his so-called symphonies, and try to show the characteristics of his mind in these comprehensive compositions. Let us, therefore, choose "Le Tasse," symphonie dramatique, opus 39 (Paris: G. Hartmann), and the "Symphonie Légendaire," opus 99 (Paris: Choudens père et fils). "Le Tasse" was written in 1878, and the "Symphonie Légendaire" in 1886, so that these two compositions may be considered respectively almost as the starting point of the composer, and the last important stage ("Jocelyn" excepted) to which he has, so far, arrived. Between them stand nine years of intellectual activity, and 60 published works.

"Le Tasse" is called a symphony; why so, it is difficult to make out, as it has neither the form nor the spirit of a symphony. It would be nearer the truth to call it an opera, and not being intended for the stage, but for the platform, composers in England would call it a cantata. The poem is due to the facile pen of Charles Grandmougin, who illustrates the love, madness, and death of the unfortunate Italian poet in a clever but somewhat conventional manner. Neither the subject itself, nor the episodes introduced by the French poet,

are such as to give scope to a musician's fancy. It may be that Wotan and the gods of the Walhalla are too remote from us, for the general public to take much interest in them; but Torquato Tasso, his "Gerusalemme Liberata" and "Aminta" are, on the other hand, too near and too familiar not to make this kind of musical and poetical canonisation seem a little odd. A tone-poet will find enough in the poems of Torquato Tasso to inspire him with half-a-score of symphonic poems, and even the dramatic incidents of Tasso's life may be a fit subject for a purely instrumental composition; but we can almost hear the lamentations of the poet in his own noble and unsurpassed voice, and the most impassioned tenor, singing with the sweetest voice from the platform, cannot but jar on the intellectual ear. The various episodes, though, as it has been previously remarked, certainly clever, are perhaps a little too much of the stage, stagey. In twelve scenes (for this symphony is divided into three parts, and these subdivided into twelve scenes) Grandmougin has contrived to cram in everything with which generation after generation of opera-goers have grown too familiar. Apart from the love-duet and the death of the hero, which, so far, nobody has been able to dispense with, we meet in rapid succession the storm, the chorus of monks, the hunting chorus, the chorus of shepherds, the drinking chorus, and even the "danse de Bohémiens." The *dramatis personæ* are Tasso, a tenor; the Duke d'Este, a baritone, as anti-musical a character as the baritone in "La Favorita," whom he resembles in a high degree, only much more disgusting; Father Paolo, a bass; Leonora d'Este, a soprano; and Cornelia, Tasso's sister, a soprano also. In the first part, Tasso and Leonora are discovered by the Duke, who banishes the poet. In the second part, Tasso, who has vainly sought peace and forgetfulness in a cloister, implores Father Paolo to let him return into the world, and, leaving the convent, he repairs to his sister's at Sorrento. In the third part, Tasso, madly urged by his love for Leonora, returns to Ferrara, and in the banquetting hall of the Este Palace, while the nobles are assembled for the festivities in honour of the Duke's marriage with Marguerite de Gonzague, he insults and challenges the Duke, who has him arrested and sent, as mad, to prison, where he dies at the moment that the nobles and the people break in, announcing that he is to be proclaimed immortal poet in the Capitol.

All this, clad in the fluent verse of Grandmougin, might be a commendable libretto of an ordinary opera, but it lacks that poetic intention that nowadays we must look for in the highest expressions of Art, especially when, as in this case, it dispenses with all the realities of the stage. M. Godard has musically idealised the poem of Grandmougin, followed more the spirit than the letter of it. Out of material which might have served for a conventional work he has made an exquisitely attractive, if not always an original, one. For instance, the love duet of Tasso and Leonora in the Duke's garden, with which the symphony opens, is conceived in quite a different way from the best love duets that we meet with in opera; though altogether another thing, it goes nearer to the spirit of such lovers as Tristan and Isolde or Siegmund and Siegelinde, than of Faust and Margherita, Giulietta and Romeo, and all the other not entirely unconventional couples that authors of *libretti d'opera* have promenaded on the worn-out planks of the operatic stage. So the hunting chorus, and the chorus of shepherds, and the scene in the church, have all acquired, under the treatment of Godard, an appearance that does not remind us of the thousands of their predecessors; and I should say we feel almost again their natural freshness. As remarked before of symphonies, in this so-called symphony there is nothing symphonic to speak of; fragments only, and with the exception of the pastorale, none, perhaps, can stand by itself in a programme. Yet these fragments show the inspired musician and the symphonist, and the *lento ma non troppo* for organ that precedes the chorus of monks is a fair specimen of the author's perception of absolute music, especially

the concluding bars on the tonic pedal, so full of sternness, and majesty, and genuine originality. The treatment of the work, taken as a whole, is also absolutely original, though neither strange nor wild. Perhaps it is the more original for its author's not having forced his inspiration to avoid the beaten track, when it was on the straight way to his aim. There is a pleasing harmony of form, a smoothness of lines, a natural blend of colours throughout, as seldom is seen in modern compositions; and though we could not find a bar that might authorise us to assert that Godard follows the old lines of composition, yet there is not a page to indicate the disciple of Wagner. Undoubtedly he learnt from Wagner to think, but he learnt also to avoid the narrowness of schools. The leit-motive does not play any part in "Le Tasse," but the importance of the orchestral intervention in the drama is never overlooked; and, according to the requirements of the poem, the melody is either prominent on the platform or in the orchestra, always adorning and helping substantially the meaning, never once standing in its way as a pleasing display of mere melodic beauty.

So much for "Le Tasse," which must not be considered as the first uncertain step of a young composer, but as the first stepping into the region of the great whose works are judged by the critic irrespectively of age, and almost of ages. "Le Tasse," with its faults and merits, is a youthful performance, which its author can never have any reason to view with anything but a sense of satisfaction.

The "Symphonie Légendaire en trois parties, pour orchestre, avec soli de soprano, contralto, baritone, et chœurs de femmes," affords a still greater insight into the mind and the artistic feelings of M. Godard. Here, to a certain extent, he is a musician and a poet, and chooses a form that he vaguely calls a symphony, to answer to the expression of his musical impulse. The "Symphonie Légendaire" is no more a symphony than the "Tasse" is, and it is not even a cantata; the purely instrumental numbers are too many, and play such an important part, that there should be something in the name to express it; perhaps, as we are for calling names, symphonic cantata would, for the moment, convey the most approximate idea. This symphony is divided into three parts; each part is again divided into three. The first contains: "At the Castle," "Ballade," "The Fairies' Heath." The second: "In the Cathedral," "Prayer," "Temptation." The third: "Through the Forest," "The Will-o'-the-Wisp," "The Elves." The plot, or better, the *raison d'être*, of this succession of vocal and instrumental numbers, is an obscure legend of a Knight Wilfrid, who is in love with a lady whom he sees "at the Castle"; his love is shaken passing across "the Fairies' Heath." But the best part of him is strengthened "in the Cathedral"; the fairies tempt him again as he rides madly "through the Forest," and he is almost lost, when the appearance of his dead betrothed saves him, and he joins her in death. M. Godard has chosen from the writings of several poets twelve short poems (of two of these he himself is the author) that together go to illustrate the legend of the Knight Wilfrid. Some of these poems are set to vocal music, while some others are rendered simply by symphonic descriptive music. The symphonic, the narrative, and the dramatic interests are continually, or, rather, alternately, kept up in this entirely new and truly admirable conception, and it would be difficult to find fault with the artistic unity of a work composed of such different elements. The foundation, perhaps, lies really in the symphony. We may call "first movement" the fragment "At the Castle"; "The Fairies' Heath" is a scherzo; "In the Cathedral" is the adagio, and all the third part goes to constitute the finale. An admirable conception admirably carried out, it seems to the writer of the present lines, who, however, can judge only by seeing, and not by hearing, it; and a kind of composition that ought to be often resorted to by the few who have the power of conceiving it. G. MAZZUCATO.



## The Organ World.

### THE GENIUS OF THE ORGAN.

#### I.

Speaking briefly, this is said to be the *legato* style. But this reply will not satisfy the thinking mind. To tell the truth, the *legato* is the chief function and power of most musical mediums, and the usefulness of nearly every instrument is to be measured in proportion to its faculty for the production of the *legato* phrasing. The term, in fact, means sympathy; and the question will, upon examination, be found only one of degree. As all instruments must have claims to the *legato* style, or must be regarded as wanting in sympathy, it is clear the organ has no monopoly in this direction; and the assertion that the glory of the organ is its *legato* is wanting in logical accuracy. It would be nearer the truth to say that of the various musical idiomatic mannerisms, the *legato* is the one the organ adopts with the best advantage; and this view arises, to some extent, from the fact that the organ does not lend itself with so much success to other musical mannerisms. So the *legato* genius of the organ rests in part upon the positive ground that, like other wind instruments, smooth phrasing is its best characteristic, and in part depends upon a negative basis—its inability, by want of accent and directness of attack, to produce other forms of phrasing with a like aptitude. The question is really to be approached from two sides—musical and mechanical. From the first point of sight, there are two orders of ideas, one positive or assertive and active, and the other passive and reflective. Mechanically, there are two types of instruments, those over which, by reason of an absence of complication, the player has the most direct command, and those which, in consequence of a multiplicity of artificial contrivances, the player is compelled to control in a less direct manner. The saying of a great statesman, that the violin had taken as long to bring to perfection as the steam engine, here deserves consideration. There are two types of machines, those which obey the will of man, and those which express his thoughts. In the one case complication is necessary in order to secure automatic regularity of action; in the case of the other group, development is in the direction of simplicity, in order that prompt and varying expression may be secured. The steam-engine and the electric telegraph illustrate the two groups, and the organ and violin also respectively range themselves under the two heads. The organ, however, largely partakes of both characteristics, for it is at once a complicated machine under obedience to the will of man. But it is also something still higher. It is, if not a very direct, a powerful expression of his musical thoughts. As a piece of machinery, the organ occupies a position which must be regarded as unique.

E. H. TURPIN.

### COLLEGE OF ORGANISTS' EXAMINATION.

The Examination for Fellowship has been, as usual, largely attended by candidates this week. The list of successful diploma holders, together with an account of the diploma distribution by Sir George Grove, on January 13th, must be reserved until next week. On Tuesday next the Examination for Associateship commences, for which many candidates are entered. The diplomas will be distributed on January 20th, by C. E. Stephens, Esq., F.C.O.

### MR. BROWNING ON CHARLES AVISON.

MR. BROWNING'S recent work, "Parleyings with certain people of importance in their day," deals with a name of interest to organists. The poet opens thus in dealing with the once famous, or rather fashionable, organist of the North—now remembered, to speak after the Irish manner, by a forgotten air from a once popular concerto set by Moore to the words "Sound the loud timbrel o'er Egypt's dark sea":—

This bitter morn  
Showed me no object in the stretch forlorn  
Of garden ground beneath my window, backed  
By yon worn wall whereon the creeper, tacked  
To clothe its brickwork, hangs now, rent and racked  
By five months' cruel winter, showed no torn  
And tattered ravage worse for eyes to see  
Than just one ugly space of clearance left  
Bare even of the bones that used to be  
Warm wrappage, safe embracement: this one cleft—  
O what a life and beauty filled it up  
Startlingly when methought the rude clay cup  
Ran over with poured bright wine! 'Twas a bird  
Breast deep there, tugging at his prize deterred  
No whit by the fast falling snow-flake: gain  
Such prize my blackcap must by might and main—  
The cloth-shred, still a-flutter from its nail  
That fixed a spray once \* \* \* \*

\* \* \* \* Off he flew, his bill possessed  
The booty sure to set his wife's each wing  
Greenly a-quiver \* \* \* \*

\* \* \* \* Strange  
Seemed to a city dweller that the finch  
Should stray so far to forage; at a pinch  
Was not the fine wool's self within his range  
—Filchings on every fence? But no; the need  
Was of this rag of manufacture, spoiled  
By Art, yet by Nature near unsoiled  
New suited to what scheming finch would breed  
In comfort this uncomfortable March.

Avison,  
Singly and solely for an air of thine,  
Bold stepping "March" foot stept to ere my hand  
Could stretch an octave, I o'erlooked the band  
Of majesties familiar, to decline  
On thee.

Next the poet gives a poetical analysis of the March itself.

Mr. Cornelius Nicholls, in an article in the *Musical Standard*, observes:—"Charles Avison was born in Newcastle about the year 1710—there seems to be some doubt as to the exact date—and in early life visited Italy in order to study for his profession. On his return to England he became a pupil of Geminiani. His first appointment as organist was to the Church of St. John in Newcastle in the year 1736. This he resigned the following October for that of St. Nicholas in the same town; a position which he held until his death in 1770. In connection with these appointments an incident is recorded which shows that he also possessed some business capacity; in 1748, when the organ of St. John's required repairs at the cost of £160, Mr. Avison offered to give £100 if the parish would raise the other £60. He stipulated, however, that they should appoint him organist with a salary of £20, and allow him to supply the place by deputy. This having been arranged, he selected his son Charles for the post.

As a composer, Avison is chiefly known by his concertos. Of these, he published five sets for a full band of stringed instruments; some quartets and trios, and two sets of sonatas for the harpsichord and two violins—a species of composition little known in England till his time. In 1758 he published 26 concertos for four violins, viola, violoncello, and ripieno-bass, in score.

Professor Taylor, formerly Gresham Lecturer, from whom these biographical remarks are chiefly taken, tells us that Avison's style was avowedly formed on that of Geminiani, whose concertos, both in structure and detail, formed his model; like all works so conceived, they want the spirit and force of the originals. His concertos were, however, long in favour with the public.

To a complete edition of Marcello's Psalms in 8 vols, published by John Garth, organist of Durham, Avison also contributed a large share of editorial labour, and prefixed to the first volume a life of Marcello and some interesting remarks.

Avison's "Essay on Musical Expression," published in 1752, provoked a fierce controversy between himself and Dr. Hayes, the Oxford Professor of Music, who replied by "Remarks on Mr. Avison's Essay," published in 1753. This was answered by Avison in the same year, and to this edition was added a letter written by Dr. Jortin concerning the Music of the Ancients. An idea of the ambitious character of Avison's Essay may be gathered from a recapitulation of the several headings of the chapters into which it is divided, and which run as follows:—

"On the Force and Effects of Music.—On the Analogies between Music and Painting.—On the too close Attachment to Air and Neglect of Harmony.—On the too close Attachment to Harmony and Neglect of Air.—On Musical Expression so far as it relates to the Composer.—On Musical Expression so far as it relates to the Performer.—On the Expressive Performance of Music in General.—On the Expressive Performance of Music in Parts."

This, it will be seen, is a tolerably comprehensive scheme. The manner of the work—the literary ability displayed—is, however more satisfactory than the matter, much of which is trivial; while the criticisms on the works of contemporary and other musicians is much wanting in just balance of judgment. The following quotations concerning Marcello, whose Psalms may almost be said to have laid the foundation of domestic sacred music, may be of interest:—

"I shall mention as examples of true musical expression two great authors, the one admirable in vocal, the other in instrumental music. The first of these is Benedetto Marcello, whose inimitable freedom, depth, and comprehensive style, will ever remain the highest example to all composers for the Church, for the service of which he published, at Venice, near 30 years ago, the first 50 Psalms set to music. Here he has far excelled all the moderns, and given us the truest idea of that noble simplicity which probably was the grand characteristic of the ancient music. In this extensive and laborious undertaking, like the Divine subject he works upon, he is generally either grand, beautiful, or pathetic, and so perfectly free from everything that is low and common, that the judicious hearer is charmed with an endless variety of new and pleasing modulation, together with a design and expression so finely adapted that the sense and harmony do everywhere coincide. In the last psalm, which is the 51st in our version, he seems to have collected all the powers of his vast genius, that he might surpass the wonders he had done before."

Dr. Hayes wrote a reply to Mr. Avison's popular work in the form of a letter from a gentleman in London to a friend in the country. The writer thus writes about Avison and his workmanship as a composer:—

"Before he presumes to censure other men's works ought he not to be thoroughly conscious that his own, in all respects, are such as will stand the test of a critical review? These considerations naturally occurred on my giving Mr. Avison's Essay a second reading. For, to say the truth, I thought there appeared to be very little of the two former requisites, namely, impartiality and humility, and as to the latter the only way of knowing how far he could have reason for such a consciousness of his own merit, was to have recourse to the works themselves, which accordingly I had. The first thing which engaged my attention was (what I suppose he calls) the fugue of the first concerto. When, seeing his new invented character, viz., the *mostra*, so frequently to occur, it induced me to score that strain, in order to be satisfied how far he had made such a multiplicity of subjects as are pointed out, subservient to the first or principal one. This accordingly I did, when to my great surprise I found it to abound with meannesses of every sort. The fugue above mentioned is in triple time, three crotchets in a bar. The subject is trite, the air mean and low, not capable of being turned to any great advantage, but, I am persuaded, far greater than what it is turned to. The first violin leads it off and the second answers it at five bars distance; and at the end of five bars more the bass comes in with the subject also; but the alto is employed only in filling up the harmony. The above three instruments having each played the subject once over, it is dropped in all the parts for the present; anon up starts another led off by the bass and alto in octaves, so strongly marked one would imagine something more than ordinary had been intended

by it; but in reality, by making so deep an impression, it serves only to convince the hearer that the replies to it are false. For example, the leader descends by a *tone and a semitone*; the first reply by a *semitone and a tone*, and the second by two tones; however it does but just appear, then ceases to be for ever. Soon after this an opportunity offers itself to resume the principal subject; but our author, already ashamed of it, places another note of a whole bar's length before it, and marks that with the *mostra*; by which means the principal is robbed of its birth-right. The part which takes it afterwards has the honour of performing it almost alone; there being nothing but a mere bass accompaniment beside. How meagre soever this may seem, it might be intended by the contrast to give the greater fulness and richness to the following passage which, indeed, is full—but of little else than false and languid imitations, and those lugged in with great labour and difficulty. To this succeeds a fresh subject, which is answered by a Revert; how wondrous learned! but the misfortune of it is that the harmony is unjustifiable. The next reply cannot possibly be true; for the lead rises a sharp third and this is a flat third. In short it would be endless work to trace out all the imperfections of this strain (fugue I cannot by any means call it), as it abounds in everything a skilful artist would avoid; trite subjects ill maintained; a distraction of them, though like bubbles on the surface of water, they just appear, burst, and vanish. Further, there is no connection between the lesser subjects and the principal, together with many disallowances and false harmony; nay, in many places where it cannot be pronounced absolutely wrong, it is so very bald and puerile that it deserves to be erased or blotted out. It must be observed, likewise, that for above one-third of this strain the alto is either in unisons or octaves with the violoncello. How can this be called a composition in four parts? I grant that Corelli and other great masters, sometimes join the alto and violoncello in unisons or octaves; but never unless it be to serve some particular end."

Avison's answer to this is chiefly confined to a defence of his own Concertos, but Sir John Hawkins is of opinion that the writer of the "Remarks" seldom fails to prove Avison in the wrong.

The Poet reminds us that "Poetry discerns, painting depicts passion's rise and fall, and that not in vain is the poet's word-mesh, painter's colour-and-line thrown to stay the apparition." He shows us "how fleet the years and still the poet's page holds Helena at gaze from topmost Troy"; how then in the painter's fresco "from the hand of God, takes Eve the life sparks whereunto she trembles up from nothingness":—

#### Outdo

Both of them music! . . . . .  
Give momentary feeling permanence,  
So that thy capture hold, a century hence,  
Truth's very heart of truth as, safe to-day,  
The painter's Eve, the poet's Helena  
Still rapturously bend, afar still throw  
The wistful gaze!

Chas. Avison was a second rate tuneful composer, to leave Mr. Browning's poetical fancies, and probably only an indifferent performer, viewed in the light of our days. Perhaps such criticism is unfair, and it is just to judge a man by the standard of his own times. However, Avison does not appear to have made a really marked impression upon the intellectual class of his own day; though it must be conceded he was a person of considerable culture and skill, hence his temporary eminence. As regards his organ playing, nothing appears to be known now, and it is well to remember that the English organs of his day did not permit the development and exposition of organ playing talents of a high order.

#### DR. E. J. HOPKINS.

Dr. W. Spark has contributed an article to the *Yorkshire Post* on the esteemed organist at the Temple Church, from which the following extracts are made:—

"In the production of anthem music, Dr. Hopkins stands well and nobly to the front, deserving, indeed, to take a place by the side of Samuel Sebastian Wesley and Henry Smart, with both of



whom he was on intimate terms of friendship. His first published anthem, 'Out of the Deep,' obtained the Gresham gold medal in 1838, and two years afterwards he secured a similar prize for his anthem 'God is gone up with a Merry Noise,' the umpires being Dr. Crotch, Mr. Horsley, and Sir John Goss. The style of these works savoured very much of the old standard ecclesiastical composers; indeed it would have been considered heresy to deviate at that time from the well-worn, though often dignified and sublime manner of Farrant, Morley, Orlando, and Christopher Gibbons, Wise, Croft, Weldon, Boyce, &c., with the greater part of whose works Dr. Hopkins was perfectly familiar from his childhood, having joined in the singing thereof during his choristership at the Chapel Royal. Afterwards he launched out into the more modern manner, the first intimation of this being given in his beautiful anthem, 'I will Wash my Hands in Innocency, and so will go to Thine Altar'—a work often for brevity's sake, put down in cathedral and other choir service lists as 'I will Wash' (Hopkins). For beauty of vocal writing, as well as elegant and effective independent organ accompaniments, his later works, such as 'The King shall Rejoice' (written for the occasion of the marriage of the Prince of Wales, in 1863), 'God, who Commandest the Light to Shine' (1872, for the recovery of the Prince), 'Thy Mercy, O Lord, Reachest unto the Heavens,' 'I will Give Thanks,' and several others are among the finest and best. There are two favourite services known in almost all 'quires and places where they sing,' as 'Hopkins in F,' and the other in A, the first being remarkable for some extremely clever six-part vocal writing in the 'Gloria Patri.'

"His organ pieces are characterised by the same elegant and graceful style as his vocal productions, resembling very much his improvisations, especially those entitled 'Three Short Pieces, intended as Introductory Voluntaries,' and an Adagio Cantabile in D. Dr. Hopkins has been a noted solo organist for a great number of years, his execution being brilliant, his taste and touch unsurpassed. He was one of the first to make 'Arrangements for the Organ, from the works of the Great Masters,' with pedal obligato, these masterly productions of his pen having been followed up by organists, good, bad, and indifferent, almost to repletion, if not *usque ad nauseam*. Probably this eminent organist will be better known hereafter by the first work published in 1855 entitled, 'The Organ: its History and Construction,' in which he was assisted in the historical part of the subject by his friend, the late Dr. Rimbault. It is impossible to calculate the amount of time he spent over this standard work, or to overvalue the diligence, genius, and research he brought to bear on the subject. Suffice it to say, that like his own history of the instrument, which appeared in Sir George Grove's Dictionary of Music, in 1880, it may be best described in the words of Sir George Macfarren, at the 'Hopkins Jubilee Presentation and Banquet,' in November, 1884, who said 'Dr. Hopkins had not only unfolded the story of the organ during a period of over 2,000 years, but he had made known what might be called the physiology of the instrument.'

"It may here be mentioned that Dr. Hopkins was associated with Dr. Gauntlett and Henry Smart in reducing the compass of the old G G organ to the C C, now universally adopted, in accordance with the instruments played, built, and approved of by Sebastian Bach and the great German builders nearly two centuries before the system was adopted in England. Great controversy arose among the organists in England over this innovation, and among the opponents of the proper system now used was no less a person than Samuel Sebastian Wesley. But he, like many other distinguished men, who suggested every conceivable compass, except the one which had been advised by others, gave in at the last, and had to acknowledge the justice and mathematical accuracy of the principles so long, strongly, and successfully advocated by Smart, Gauntlett, and Hopkins. During the heat of the battle about the G and C organs, Hopkins was besieged at his residence in London by organists anxious 'to have it out with him.'

"In editorial work Dr. Hopkins has rendered invaluable service, chiefly in the cause of Church music. He issued in 1874 'Single Chants, with additional Harmonies for Unison Use,' with a clever historical introduction. The work was referred to favourably at the Church Congress of 1884. In 1877 he overlooked the musical portion of the 'Wesleyan Methodist New Hymn Book'; in 1881 he did similar work for the 'Hymnal of the Presbyterian Church in Canada'; and the next year for the 'Free Church of Scotland Hymn Book'; and in 1883 he revised the music of the 'New Hymn Book of the Presbyterian Church of England.' But by far the most important publication in this respect was 'The Temple Church Choral Service Book,' consisting of Responses in their ferial and festival forms; the Canticles pointed, appropriate Psalter Chants, Congregational settings of the Responses to the Commandments, and Psalms and Hymns, with their tunes."

### SPECIFICATIONS.

#### ST. ANDREW'S CHURCH, STOCKWELL GREEN, LONDON, S.E.

Specification of organ built by Alfred Kirkland, of Wakefield and London.

##### GREAT ORGAN, CC TO G, 56 NOTES.

1. Open Diapason ...	8 ft.	5. Twelfth ...	3 ft.
2. Stopped Diapason ...	8 "	6. Fifteenth ...	2 "
3. Gamba (groved) ...	8 "	7. Mixture, III. ranks...	various.
4. Principal ...	4 "	8. Trumpet ...	8 ft.
9. Spare Slide.			

##### SWELL ORGAN, CC TO G, 56 NOTES.

1. Double Diapason ...	16 ft.	5. Principal ...	4 ft.
2. Open Diapason ...	8 "	6. Piccolo ...	2 "
3. Vox Angelica ...	8 "	7. Mixture, III. ranks...	various.
4. Gamba ...	8 "	8. Cornopeau ...	8 ft.
9. Oboe ...			

##### CHOIR ORGAN, CC TO G, 56 NOTES.

1. Dulciana ...	8 ft.	4. Lieblich Flute ...	4 ft.
2. Lieblich Gedact ...	8 "	5. Piccolo ...	2 "
3. Salicional ...	8 "	6. Clarionet ...	8 "

##### PEDAL ORGAN, CCC TO F, 30 NOTES.

1. Open Diapason ...	16 ft.	2. Bourdon ...	16 ft.
3. Bass Flute ...			

##### COUPLERS.

Swell to Great on both sides.	Great to Pedals.
Swell to Choir.	Swell to Pedals.
Choir to Pedals.	

##### COMPOSITION PEDALS.

Three to Great.	Three to Swell.
College of Organists' Rules carried out.	

#### ALL SAINTS' HOLLOWAY.

The organ built by Alfred Kirkland, Organ Builder, 655, Holloway Road, London, N.

##### GREAT ORGAN, CC TO G, 56 NOTES.

1. Open Diapason ...	8 ft. ... 56 pipes.	5. Principal ...	4 ft. ... 56 pipes.
2. Open Diapason, prepared ...	8 "	6. Harmonic Flute ...	4 " ... 56 "
3. Gamba ...	8 " ... 56 pipes.	7. Fifteenth ...	2 " ... 56 "
4. Stopped Diapason & Clarabella ...	8 " ... 56 "	8. Trumpet, prd. ...	8 " ...

##### SWELL ORGAN, CC TO G, 56 NOTES.

1. Bourdon ...	16 ft. ... 56 pipes.	6. Principal ...	4 ft. ... 56 pipes.
2. Open Diapason ...	8 " ... 56 "	7. Fifteenth ...	2 " ... 56 "
3. Gedact ...	8 " ... 56 "	8. Mixture, III. ranks, various ...	168 "
4. Vox Angelica, groved to No. 3 ...	8 " ... 44 "	9. Cornopeau ...	8 " ... 56 "
5. Voix Celeste groved to No. 3 ...	8 " ... 44 "	10. Oboe ...	8 " ... 56 "

## CHOIR ORGAN, CC to G, 56 Notes.

1 Dulciana ... 8 ft. ... 56 pipes. | 3 Lieblich Flute ... 4 ft. ... 56 pipes.  
 2 Salicional, ped. ... 8 " ... | 4 Piccolo, prepared 2 " ...  
 5 Clarinet, C ... 8 ft. ... 44 pipes.

## PEDAL ORGAN, CCC to F, 30 Notes.

1 Open Diapason 16 ft. ... 30 pipes. | 2 Bourdon ... 16 ft. ... 30 pipes.

## COUPLERS.

Swell to Great.		Swell to Choir, prepared.
Swell to Pedal.		Choir to Pedal.
Great to Pedal.		3 Compositions to Great.
Choir to Great.		3 " to Swell.

The bellows blown by wheel and three throw cranks.

## RECITAL NEWS.

WEST BROMWICH.—A recital was given in the Town Hall, on Monday, January 3rd, by Mr. T. G. Wardell, A.C.O., organist and choirmaster of St. Alban's, Bromwich (prior to his departure for Cologne Conservatoire). The following pieces made up the programme:—

Sonata in D minor.....	Merkel.
Vesper Hymn (with variations) .....	Turpin.
Grand Offertoire in D .....	Batiste.
Fugue in G minor.....	Bach.
Nachstücke.....	Schumann.
Barcarole from 4th Concerto .....	Bennett.
Marche Triomphale .....	Moscheles.

BRAMPTON.—Recently a well-attended organ recital was given in Brampton Church by Mr. A. A. Mackintosh, F.C.O. (of Huntingdon). The instrumental selections were varied by interludes of contralto airs, which were sung by Miss Day. Mr. Mackintosh was at his best, and his selections were rendered with taste and ability. The organ is a very good one, but it is still in an unfinished state. The pieces the organist selected were as follows:—*Allegro moderato* in A (Smart), *adagio* in E (Merkel), *Sonata*; No. 2 (Mendelssohn), *andante* in G minor (Boëly), *fantasia* in D minor (Merkel), *allegretto grazioso* in D (Tours), *toccata* and *fugue* in D minor (Bach), "The Hymn of Nuns" (Wely), *andante* in G, No. 1 (Smart), *offertoire* in D minor (Wely). These selections were all well given. If there was an item which the audience especially appreciated it was Bach's *Toccata* and *Fugue* in D minor. An organ recital in a church is not too frequently heard in this neighbourhood, and it is to be hoped that the experiment so successfully tried at Brampton may be repeated with equal success elsewhere.

The fine Church of Ste. Clotilde, Faubourg St. Germain, Paris, now possesses an instrument which the organist plays by a novel application of electricity not described in detail, as far as the writer has seen. The player sits in the choir at a considerable distance from the organ.

BALHAM.—Programme of Recital given on Christmas Day, at Balham Parish Church, by Mr. H. W. Weston, F.C.O.:—

Pastoral Symphony, } "Messiah" .....	Handel.
Chorus "Hallelujah," }	
Cantique de Noël, "Nazareth" .....	Gounod.
Christmas Pastorate .....	Aug. Moriconi.
Fantasy in Ancient Christmas Carols.....	W. T. Best.

Mr. Clarence Eddy's *Fantasia* on Gounod's "Faust" for organ is highly spoken of by Western critics. Certainly there is some good organic material and genuine organ music in "Faust" which would be well adapted for quotation; still, it is to be hoped that the exploded operatic fantasia is not about to be revived, even on concert-room organs.

MIRFIELD, YORKS.—At St. Mary's Parish Church, on Christmas Day, after a short service and address by the vicar, Rev. F. R. Grenside, M.A., the choir, being augmented by a few friends, and about a dozen ladies of the congregation, gave the Christmas music from Handel's "Messiah," ending with the Chorus "Glory to God," after which the carols "Once again, O Blessed Time" and "God rest you," with new music by the organist, Mr. W. C. Airley, Mus.Bac., Cantab. The whole of the music, rendered in an excellent manner, and with great precision, was conducted by the vicar, and accompanied on a large and fine organ by the organist. This beautiful service was closed by the vicar reading a few collects and pronouncing the blessing. It was also gratifying to notice the attention and reverence of so large a congregation, who seemed fully to understand the vicar's remark that they were not assembled at a concert, but at a beautiful, religious, musical service.

ST. MARY'S, STAFFORD.—An organ recital and selections from Mr. J. Farmer's "Christ and His Soldiers" were recently given here. The organist, Dr. E. W. Taylor, F.C.O., played a Handel Concerto; Prière Saint-Saëns; Offertoire, Batiste; and Dr. C. J. Frost's "Hark! the Herald Angels."

PENSNETT, NEAR DUDLEY.—Two organ recitals were given in the Parish Church, by Dr. Warwick Jordan, on Tuesday, January 3. The programme included the following:—In the afternoon,—*Cantilène*, Guilman; *Allegretto quasi Andante*, Warwick Jordan; *Alla Marcia*, Petrali; *Barcarole*, Sterndale Bennett; *Fugue*, G minor, Bach; *Grand March*, Boyton Smith. In the evening—*Grand Chœur*, Salomé; *Allegretto Tranquillamente*, Warwick Jordan; *Andante* in E flat, Morandi; *Prelude and Fugue*, D minor, Bach; *March*, H. Smart. There were also some vocal solos.

WOLVERHAMPTON.—An organ recital was given in St. Peter's Collegiate Church, on Wednesday evening, January 4th, by Dr. Warwick Jordan. Programme—*Allegretto*, Guilman; *Allegretto Maestoso*, Warwick Jordan (from the "Organists' Quarterly Journal"); *Serenade*, Schubert; *Alla Marcia*, Petrali; *Andante* in G, Morandi; *Grand Chœur*, Guilman; *Pastorale*, Merkel; *Toccata and Fugue*, D minor, Bach; *Andante con Variations*, Rea; *March*, Smart.

ST. MARK'S, SWINDON.—An organ recital was given on Thursday, January 5th, by Dr. Warwick Jordan. Programme—*Allegretto Pastorale*, Warwick Jordan; *Barcarole*, Sterndale Bennett; *Moderate* in F, Gade; *Original Air and variations*, Hesse; *Prelude and Fugue*, D major, Bach; *Overture*, E minor, Morandi.

## Notes.

Following Dr. J. Gower, who is now at Denver, Colorado, as cathedral organist, and where Mr. W. Hall, F.C.O., is also settled, Mr. J. Norman Adams, another English member of the college of organists, has settled in America, and has just been appointed organist and choir-master, Holy Trinity Church, Cleveland, Ohio. The college is well represented in the States by both native and English Organists.

It is proposed to erect a Memorial to the late Mr. J. T. Frye, in the form of a stained glass window to be placed in the Parish Church, Saffron Walden, where for the long period of sixty-four years, he officiated as organist. Subscriptions may be sent to Messrs. Gibson, Tuke, and Gibson, paid to "The Frye Memorial" account at their Bank. The work will be entrusted to Messrs. Clayton and Bell, of 311, Regent Street, London, and it is thought that about £250 will be required to carry it out satisfactorily.

Mr. Gladstone has written to the editor of the *Nonconformist Musical Journal* as follows:—"Ever since the time of Saint Augustine, I might perhaps say of St. Paul, the power of music in assisting Christian devotion has been upon record, and great schools of Christian musicians have attested and confirmed the union of the art with worship. I sincerely hope your journal may advance this purpose in the churches of the Nonconformists, joining you in the further hope that skill and science may always continue to be the handmaids of devotion, and may never be used to overshadow it."

Mr. A. H. White, having lately retired from the post of organist and choir-master at St. Paul's Church, Herne Hill, has been presented by the members of his choir with a silver tankard, "as a token of regard." Mr. White also received a gold watch from the congregation.

## COLLEGE OF ORGANISTS' CALENDAR.

COLLEGE OF ORGANISTS' CALENDAR.—Tuesday, January 17th, at 10, Examination for Associateship (paper work); Wednesday and Thursday, January 18th and 19th, at 10, Examination for Associateship (organ playing); Friday, January 20th, at 11, Diploma Distribution, by C. E. Stephens, Esq., F.C.O.; Tuesday, January 24th, at 8, a paper will be read by A. Trickett, Esq., F.C.O., on "The Church Cantata." The College Library will be closed on Tuesday next.—E. H. TURPIN, Hon. Sec., 95, Great Russell-street, W.C.

Dr. Longhurst completed his sixtieth year's service at Canterbury Cathedral, on Jan. 6th, having entered the choir as a chorister on Epiphany Day, 1828. It would be difficult to point to a longer period of service. That it may be much longer still will be the wish of Dr. Longhurst's many friends.



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## The Musical World.

LONDON: SATURDAY, JANUARY 14, 1888.

## THE SOCIETY OF PROFESSIONAL MUSICIANS.

The conference of the professional musicians in London, the closing scenes of which we report in another column, leaves, upon the whole, a harmonious impression on the mind. The civic honours done to music by a musical Lord Mayor; the social gatherings, at which old friendships were renewed and new ones engendered; the excellent lecture of Mr. Hipkins—all this contributed greatly to the enjoyment of the members, and, moreover, gave a kind of external lustre to their proceedings. That the concerts at Prince's Hall revealed any genius of the first order, cannot be conscientiously asserted; and in some instances the artistic level was anything but elevated. But here also Dr. Creser's earnest and well-written quartet, Dr. Vincent's pretty vocal duets, Mr. Banister's scholarly fantasia, and one or two other things, may be cited as redeeming features; and there were, at least, plenty of signs that our provincial brethren find time for productive labour in the intervals of their arduous educational duties. Let us hope that the contact with other musicians, and the few performances they were able to attend in London, will further tend to improve the tone of their minds, and to supply them with a little of that artistic stimulus of which English country life is, as a rule, so devoid.

Of the debates held at the various meetings we need not speak at length. What we wish to point out is, that their general tendency was more pleasing because less combative than on previous occasions. The Professional Musicians, as a body, have grown wiser and milder with their increasing years. They no longer think that the world is up in arms against them, and that they have to trumpet forth their own merits in despite of their enemies. Little further was heard against the obnoxious foreigner and the obtrusive amateur. These persons were simply left to find their own level, and that was no doubt by far the best way of dealing with them. Even the much-vexed question of Tonic Sol-fa did not excite much ire, and a passing discord arising with regard to Sir Arthur Sullivan's operettas and their influence on public taste, and Dr. Hiles's very ill-advised remarks on the usefulness of the Royal College of Music, was soon resolved into perfect concord. This is as it should be. Music, of all other arts, is a field to which Napoleon's saying, "La carrière ouverte au talent," applies. Let us all labour in that field according to our lights, and let those who fail to "strike ile" look without envy, although, perhaps, with a little regret upon their more fortunate fellow-workers. If the professional musicians will foster this spirit of fellowship; if they will engender a little of that *esprit de corps* of which English musicians have hitherto shown so little; if they will understand that the social and artistic standard of music can only be raised by each member aspiring to a high artistic goal, there may be a great future in store for the Society.

## Popular Concerts.

The resumption of the Saturday Popular Concerts was marked by a performance of Schubert's Quartet in A minor, in which Madame Norman Neruda, associated with Messieurs Ries, Hollander, and Piatti, achieved her accustomed triumph. The concert was further marked by the non-appearance of Mr. Santley. His substitute, Mr. Herbert Thorndike, made a daring raid on the critical susceptibilities of his hearers by singing first "Thou'rt Passing Hence, my Brother" (Sullivan), a song that we have come to regard as in a sense Mr. Santley's own. But Mr.

Thorndike not only succeeded in gaining warm appreciation for his rendering of this, but in his subsequent songs, "Once at the Angelus," and "If Thou art Sleeping, Maiden" (Gounod) secured a round of enthusiastic applause. The Pastoral Sonata played by Mr. Charles Hallé and the Trio in D major (Beethoven), which closed the concert, call for no special comment.

Last Monday witnessed the return of Miss Fanny Davies to these concerts. Miss Davies is a worthy pupil of her great teacher, Madame Schumann; her technical powers are considerable, and she is, moreover, an artist of intelligence. She selected as her solo Mendelssohn's Prelude and Fugue in E minor, playing the prelude with eminently clear articulation and plenty of fire, and infusing the proper dignity into the fugue. Beethoven's Quartet in D, op. 18, No. 3, was excellently played by Madame Norman Neruda, and MM. Ries, Hollander, and Piatti, and Mendelssohn's pianoforte quartet in B minor received exceptionally good treatment at the hands of Miss Fanny Davies, Madame Neruda, and MM. Hollander and Piatti, the first-named lady especially distinguishing herself in the fiery *scherzo* and brilliant *finale*. Schumann's exquisite little set of four pieces for 'cello (originally viola) and pianoforte, entitled "Märchenbilder," were also included in the programme, and Mr. Thorndike sang songs by Scarlatti and M. V. White in his best manner.

#### LONDON SYMPHONY CONCERTS.

Last Tuesday evening's programme contained a feature of great interest in Liszt's "Todtentanz" for pianoforte and orchestra. This extraordinary work consists of a series of variations, based upon the old Gregorian chant known as the "Dies Iræ," and presents a series of tone-pictures figurative of the various personages who must, sooner or later, fall victims to *pallida Mors*. The majestic march of the *cantus firmus*, the weird orchestration, and the ingenuity and suggestiveness of the variations, render this composition unique. The difficulties of the solo part are enormous, but they were surmounted by Mr. Frits Hartvigson with an ease and certainty little short of marvellous, and the gifted artist was thrice recalled to the platform. Mr. Hartvigson subsequently played, with no less success, the same composer's "Hungarian Fantasia." The concert commenced with Berlioz's dramatic overture to "King Lear," and also included good performances of Beethoven's Symphony in D, No. 2, and a dainty little "Chaconne et Rigaudon" from Monsigny's "Aline." Mrs. Henschel was the vocalist, and gave a charming rendering of the air, "Rossignols amoureux," from Rameau's "Hippolyte et Aricie," to which Mr. Svendsen supplied an artistic flute obbligato.

#### GUITAR CONCERT.

A somewhat novel entertainment was given on Tuesday afternoon, at Steinway Hall, when Senor Gimenez Manjon played a selection of pieces for the Spanish guitar. Senor Manjon is deprived of sight, and the unfailing certainty with which he produced his effects, as well as the difficult and complicated nature of those effects, are therefore all the more remarkable. The guitar he uses is of more than ordinary size, and the number of the strings is 11; but even in this more developed form the instrument is scarcely adapted to solo uses, although in an orchestra and for the purposes of local colour it might no doubt be turned to excellent account. How well the guitar sounds in connection with the voice Mozart has shown in the serenade of "Don Giovanni" as originally scored. Senor Manjon was heard to best advantage in various Spanish airs, which he played with remarkable rhythmical feeling and altogether in the manner of an artist. The concert-giver was assisted, among others, by Mr. Alfred Hollins, the blind pianist, and a pupil of Dr. Campbell's Normal College, whose technical proficiency and earnestness of purpose entitle him to a prominent place among contemporary pianists.

#### CONFERENCE OF MUSICIANS.

On Thursday last week, the annual conference of the National Society of Professional Musicians, which was opened on the previous day in Draper's Hall, was resumed in the hall of the Painters' Company, Little Trinity-lane, Queen Victoria-street. Dr. Swinnerton Heap (Birmingham), who presided, in the absence of Mr. George Riseley (of Bristol), alluded to the subject of the establishment of

musical colleges in the provinces, upon which subject Mr. Riseley was to have read a paper. The chairman pointed out that the establishment of such colleges would result very advantageously to musical art in this country, and said that, with reference to orchestral music, it would be benefited considerably by means of provincial colleges such as it was suggested by Mr. Riseley should be formed. Mr. C. E. Stephens, during the discussion which ensued, said it was a lamentable fact that while music of the Moore and Burgess Minstrel type was popular among the masses, high-class music failed to attract them. (Hear, hear.) They, however, as musicians, must not lower their profession in order to attract the people, but must educate the people, so that they would appreciate high-class music. Dr. Hiles said that in different parts of England a great deal was often said about our orchestras, but the real fact was that hardly any provincial town had an orchestra. In Manchester, at any rate, they had not, and they were therefore obliged to import one from London. The remedy for this state of things, which they all deplored, was to give the masses an opportunity of elevating themselves by means of the musical art. (Hear, hear.) He felt confident that if the working men of Yorkshire and Lancashire had the opportunity afforded them of studying music properly they would gladly avail themselves of it. They had only to bring the means of education to those men, and the difficulty of popularising high-class music would very soon disappear. With regard to the establishment of musical colleges, when the Royal College of Music was started a great deal was said of its affording the picked young girls and boys of this country a means of a thorough education in music; but it seemed to him that the Royal College of Music, although a very useful institution, was not exactly the thing that was wanted, because the candidates who came before the examiners of the college would have progressed with their music even if that institution had never existed, for the ladies and gentlemen who had cultivated those children up to that extent of proficiency might safely be left to carry on the work. (Hear.) If Londoners thought they wanted another school of music by all means let them have it, but down in the country they did not feel that such institutions were doing very much good—or, indeed, that they could do very much good—for the simple reason that in the country they did not want, and did not intend to have, any direction from London or anywhere else. Dr. Stratton (of Birmingham) and other gentlemen afterwards took part in the discussion.

Thursday's proceedings concluded with a concert given at Prince's Hall in the evening, the programme this time consisting of published works by members of the Society. That programme was much too long for intelligent enjoyment, and, besides, included a great deal that would have better remained unheard, although the desire to bring English works to a public hearing deserves, of course, every encouragement. There were some extracts from Mr. A. Gilbert's cantata "Abdallah," and Mr. H. C. Bannister contributed a fantasia for pianoforte, played by himself, and showing that the learned theorist practises as he preaches. Two agreeable duets by Dr. Vincent were fairly well sung by the Misses Marshall Ward, and a duo brilliant for four hands by Mr. Charles E. Stephens concluded the first part. A pianoforte trio by Mr. F. H. Cowen opened the second. Although written 19 years ago, when the composer was little more than a boy, this work is full of beauties, and amid much of what had gone before and came after appeared like a giant among pigmies. The first *allegro* is impulsive, the *larghetto* most musical and most melancholy, the *scherzo* full of dash, and the *finale* brilliant, albeit a trifle diffuse. The composer was at the piano, and Messrs. Buziau and Albert played the stringed instruments. Why is not so interesting a work, or, better still, one of later date and more representative of Mr. Cowen's actual power, in the programme of the Popular Concerts? Miss Lardelli essayed the "Dove song" from Mr. Mackenzie's "Colomba" which, although highly effective in the opera, is out of place on the concert platform, and, moreover, requires a more powerful organ than that possessed by the young vocalist.

On Friday a reception by the Lord Mayor at the Mansion House, and later in the evening a dinner at the Salisbury Hotel, brought the Conference of the National Society of Professional Musicians to a close. The members met in the morning in the



Painters' Hall, Little Trinity-lane, under the presidency of Dr. Wm. H. Hunt, of Birkenhead.—The Chairman, in his address, raised the question as between amateur and professional musicians, and referred to the fact that when the society was incorporated two years ago, it was said that its intention was to draw a hard and fast line between amateur and professional musicians, and had even the purpose of the total extinction of the former. All who knew the society would know that there was not the slightest foundation for the statement. Their society, as its name implied, was a purely professional organisation, and therefore the amateurs could have neither part nor lot with them as members. But when the amateur arrived at a certain stage of proficiency they would never do anything to keep him from the place to which he was entitled. He was pleased to be able to say that he had received very valuable help in his career from amateurs, and he trusted it would never again be said that the society was formed for the total extinction of the "hated amateur." (Hear, hear.)—Mr. James Greenwood, of Bristol, read a paper on "Music in Elementary Schools," with an explanation of the Old English (commonly called the Lancashire) system of "Sol-fa." He said some people had unfortunately thought that because the fixed Doh system of Sol-fa had not succeeded in producing good readers of vocal music in connection with the staff notation, therefore children could not be taught to sing from the staff notation without a lengthy preparation by means of a letter notation. He was of opinion that it would have been to the advantage of musical education generally if the children in schools had not been taught the letter notation. The same Government grant was given for teaching the letter notation as was given for passing the children in staff notation, and as the advocates of the former admitted that the Sol-fa was but a preparation for the latter, he thought the one who passed children in the staff notation should receive a larger grant than the one who was preparing children to attempt to learn the staff. So long as this state of things existed the country was offering a bribe to the teachers to exclude the staff notation from our elementary schools. Children spent all the eight years of their school life in learning to read a notation, a knowledge of which no more constituted a musician than the ability to read a ready-reckoner implied a knowledge of arithmetic. The children, whether taught upon the Lancashire (the fixed Doh), the movable Doh, or any other system, ought to be examined as to their ability to read the notation in which musicians expressed their thoughts—i.e., the staff notation. The country was paying an enormous sum annually—about £120,000—for the teaching of singing in the elementary schools, and he thought it was the duty of members of the musical profession to ensure that the money should be expended in such a way as to produce the best possible results from a musician's point of view. In the discussion which followed, Dr. Perkins (of New York) stated that they had tried Mr. Greenwood's system in America, but had discarded it in favour of the staff system of the movable Doh. Dr. Horton Allison, R.A.M., next read a paper dealing historically with the methods of teaching music. At the afternoon sitting a paper on the history of the pianoforte, written by Mr. A. J. Hipkins, was read by Mr. W. H. Cummings, Mr. Hipkins himself giving performances on the spinet, the clavicord, the harpsichord, and the pianoforte. At the conclusion of the sitting the members repaired to the Mansion House, and were received by the Lord Mayor and Lady Mayoress in the vestibule leading to the Egyptian Hall. Here the guests were regaled with light refreshments; and after a pleasant and informal conversation with Mr. and Mrs. De Keyser, they left the Mansion House. In the evening the members dined together at the Salisbury Hotel, under the chairmanship of Mr. Hipkins. The toast of the society was proposed by Mr. W. H. Cummings, who said that the association, as they knew, was a ship well launched at the maritime port of Derby. (Laughter.) It came to London two years ago when only two London men were members of it. It had since then been rapidly spreading over different parts of England, and was making its way to Scotland as well. He was certain that a great future was before the society, and if they did their duty as artists they would succeed in making Great Britain a musical nation. Mr. Chadfield, the honorary general secretary, responded. The toast of the "Music Teachers' National Association of America" was proposed by Dr. Crew and Mr. Stratton, replied to by Mr. Perkins, of Boston. The master of the Painters'

Company responded to the toast of "The Guests," proposed by Mr. Hiles. The health of the Chairman was proposed by Mr. A. Page. Among others who spoke were Dr. Creser, Dr. Hopkins, Mr. Pollack, Dr. Longhurst, Mr. A. Gilbert, Mr. Stephens, and Mr. Clulow.

## Music Publishers' Weekly List.

### PIANOFORTE.

Serenade in E flat for Orchestra ... { Wingham, ar-  
ranged as piano-  
forte duet by  
Ernest Kiver ... } Novello.

### CHORAL WORK.

"Te Deum Laudamus" ... T. Wingham ... Novello.

### MANUAL.

Systematic and Comprehensive Sing-  
ing Manual ... F. Fearnside ... Hutchings  
and Romer.

## Next Week's Music.

THIS DAY (SATURDAY).		P.M.
Popular Concert.....	St. James's Hall	3.0.
MONDAY, 16.		
M. de Pachmann.....	St. James's Hall	3.0
Popular Concert.....	St. James's Hall	8.30
TUESDAY, 17.		
M. Pradeau.....	Princes' Hall	3.0
WEDNESDAY 18.		
London Symphony Concert.....	St. James's Hall	3.0
" Ballad " .....	St. James's Hall	8.0
THURSDAY 19.		
Berlioz's "Faust" .....	Albert Hall	8.0
"Moses in Egypt" (Sacred Harmonic).....	St. James's Hall	8.0

## LETTER FROM BERLIN.

Berlin, Jan. 12.

Herr Saloman has been appointed sub-manager at the Opera, in succession to Herr von Strantz, who has now published a pamphlet supposed to contain the details of the disagreement with the higher powers which led to his dismissal. It appears that everything went smoothly enough until about the middle of October, when some discontent spread itself among the vocalists, owing to Herr Deppe's alleged incompetent conducting in "Fidelio" and other operas. Several prominent solo singers expressed their opinion of the conductor with forcible simplicity. Herr von Strantz (sub-manager) collected these opinions with all too great zeal, and represented the case of the artists *versus* conductor in a report to Count Hochberg, manager. In the meantime another subordinate, whose importance is not to be judged by the length of his title (Mr. Machinery-Chief-Inspector-Brandt), had been at work in a contrary spirit, and had addressed a memorandum (which rivals in terseness the comments of the singers) to Count Hochberg, objecting, on his own authority, to Von Strantz's interference on behalf of the singers. The Berlin opera is just now more dramatic behind the scenes than it is on the stage proper, and Count Hochberg, in a most approved theatrical manner, dropped the Machinery Inspector's note. Von Strantz took up his cue by seizing and copying it; and the three cornered battle raged furiously. Impossible to follow the ramifications of the plot from this point, and I hasten to lay before you the result:—The Machinery Inspector has been fined about £3 10s; the sub-manager, Von Strantz, is, as you know, dismissed without pension; Herr Deppe is at present still wielding the bâton, and will have the Wagner operas under his direction in addition to the classical masterpieces; several of the singers are not prepared to renew their contracts, and musical Berlin groans at the failure of the authorities to keep order and to provide musical sustenance of the highest description, in spite of all the means they have at their command. It is not possible to sympathise with any of the officials concerned in this disgraceful warfare, but

it may be conceded that Herr von Strantz has been hardly used. True, he is an execrable stage manager, but he cast in his lot with the singers, who probably were justified in their discontent. Herr Saloman is not likely to give satisfaction as stage-manager—Graf Hochberg is exercising his authority in a way distasteful to the pupils of the high schools of Berlin. These young people had a right to seats in the *parterre* of both the Royal houses, on payment of a nominal sum. Some misconduct on their part lost them the privilege of occupying seats in the best part of the house, and they are now relegated to the galleries. Their appeal to Graf Hochberg was all in vain, and it is indeed unlikely, and perhaps undesirable, that they should regain their former rights. The event of the week in the concert room has been the performance of Berlioz's "Requiem," under Scharwenka's direction, who treated it as a labour of love, and obtained the best artistic results.

### PROVINCIAL.

MANCHESTER, Jan. 3.—Perhaps the last word has not yet been said with regard to Berlioz's merits as a composer; and certainly that slow and subtle process by which each great mind has finally assigned to it its proper rank amongst the immortals, cannot be considered to be completed in his case. Increasing opportunities of hearing his works are creating a more active interest in this remarkable man. In Manchester, as elsewhere, this is so; and we were not surprised at the large audience which assembled to hear the "Symphonie Fantastique" given at Mr. Hallé's tenth concert. (Dec. 29). It has been performed here on previous occasions, but never so perfectly; and the marked attention with which it was received, no less than the applause which followed each movement, showed how deep was the impression it created. It is indeed a magnificent specimen of programme-music. Without the argument before us, it may as Schumann says, remain an open question how far we should associate the music with the story it describes; but when we are once acquainted with the plot and the leading motive, the composer has us completely under his spell, and can play at will on the more morbid parts of our nature as he leads us through those weird and ghastly scenes. It is wonderful, all of it—but, along with other programme-music, it suffers musically from the limitation and definition which it imposes upon our ideas, and, so far as it merely embodies the programme, it cannot be ranked with that highest music which excites emotions not to be expressed by words, and which is in truth man's noblest language. The other orchestral selections were Schumann's "Braut von Messina," Wagner's "Träume," and Rubinstein's "Toréador et Andalouse." Mr. Hallé appeared as solo pianist. This season he is giving us an opportunity of hearing Beethoven's five concertos in the order of their composition—a happy idea, and one which few are capable of carrying out so perfectly as Mr. Hallé. On this occasion he gave the third, in C minor, and played it with all the loving appreciation which he always bestows on Beethoven's works. At the conclusion he received a most enthusiastic recall. Madame Nordica, the vocalist of the evening, fully maintained the high position she has gained for herself in the estimation of Manchester concert-goers.

Jan. 9.—Manchester people ought to be deeply grateful to Mr. Hallé for the opportunity he gave them at his eleventh concert (Jan. 5) of hearing Wagner's Symphony in C, the work whose romantic history has so recently been unveiled. It is pleasant to be able to add that the hall was well filled, and that the performance of the symphony was followed with attention and appreciation. In listening to this work we have to keep in view that what we hear is not the matured inspiration of that Titanic mind whose influence on the artistic thought of the present generation has been so profound, but rather that it is the earnest utterance of a youth who, so far, has been content to walk reverently in the light of those that have gone before him, and has not yet realised that within him, too, burns a light that shall be a guide to men. In saying this we do not wish to imply that the work is characterised by any servile imitation, for it gave us no such impression. But there is an absence of that boldness and individuality which would be revealed in the work of a man who had turned strongly to independent thought, and had struck out into a new path. The subjects and the methods of treatment used are mostly of the kind we are familiar with in the compositions of the masters who preceded him; and it was only here and there that we discovered (or fancied we discovered) an embryonic stage of those orchestral effects which Wagner developed so marvellously in after years. This at least, is our opinion, though it is for profounder critics to decide how far Wagner's expanded and ripened *ego* is really foreshadowed in the symphony. For our own part, we enjoyed it thoroughly, because it struck us as the work of a man who, by natural gift and education, has every right to compose. But he has not yet doffed the student's garb, as is evidenced by the *allegro con brio*, in which the principal subject is one of such naked unsuggestiveness, that it entirely robs the movement of any deep significance, and compels us in self defence to concentrate our attention on its formal development. We have no doubt that this movement looks

much better on paper than it sounds. The remainder of the symphony is far more interesting; the melodies are good, notably the principal subject of the final *allegro*, and their treatment often very effective; and there is an earnestness about the whole work, which makes us feel that there are many symphonies in existence which might, with more propriety than this one, endure the fate that is in store for it. Mr. Hallé resumed the task he has set himself this season, of playing the series of Beethoven's concertos. On this occasion he gave the fourth in G major, and the delicacy and refinement which marked his performance, were such as we never heard surpassed. For his second selection he gave Chopin's Fantaisie Impromptu, and Valse in A flat, op. 42. His conception of the valse might, we think, be improved upon; the episodal portions required more emphasis and a slower tempo, nor was a sufficient contrast given between them and the delicate *arpeggio* passage which connects them, and which always suggests to us some frolicsome sprite, flying from one dance scene to another on a festival night. Madlle. Trebelli was the vocalist of the evening. Her voice is of such excellent quality, and has been so admirably trained, that one does not always notice its slight deficiency in the lower register. She was very well received, and narrowly escaped an encore for her rendering of "Saper vorreste."

GLASGOW, 3rd January, 1888.—The second Saturday popular concert given by the Choral Union took place on Christmas Eve. The programme included, among others, Hamish MacCunn's Concert Overture; Mendelssohn's "Wedding March"; Beethoven's Overture "Prometheus"; and Schubert's Symphony in C. Señor F. Arbos was solo violinist, and gave a first rate interpretation of "Légende" (Wieniawski); and Sarasate's "Spanish Dance," and in reply to an encore Bach's first Violin Sonata. Madlle. Elvira Gambogi was the vocalist, and rendered admirably Pacini's Cavatina "Il soave bel contento" and Mozart's "Batti Batti," for which she was encored. At the Third. Orchestral Concert, on Tuesday evening, 27th Dec., the programme opened with Beethoven's Overture "Leonore," No. 3. The programme also included Mendelssohn's Symphony in A major (Italian); Beethoven's Concerto for Pianoforte and Orchestra, C minor; Abert's Adagio, "Evening at Sea," and the introduction to the third act of "Lohengrin," Wagner. Herr Bernard Stavenhagen was solo pianist, and gave a magnificent performance of the pianoforte part of the Concerto for Pianoforte and Orchestra (Beethoven). His soli were Chopin's Prelude in D flat, and Rhapsody No. 12, Liszt. Madlle. Gambogi was the vocalist again, and sang with taste and delicacy Rossini's Cavatina "Una voce poco fa"; "Romanza" by Scarlatti, and Godard's "Chanson de Florian." Both concerts were conducted by Mr. Manns. As is the custom of the Choral Union, the "Messiah" was performed yesterday afternoon, and passed off on the whole successfully. The soli were excellently rendered by Miss Annie Marriott, Mr. H. Piercy, Mr. Bantock Pierpoint, and Madame Patey. Dr. A. L. Peace presided at the organ, and Mr. Joseph Bradley wielded the baton. On the same evening an Orchestral and Ballad Concert took place, and vocal pieces were sung by Madame Patey. The overtures to "Zampa," "Semiramide," Selection from "Rosamunde," Schubert; Mackenzie's Scotch Rhapsody; and Haydn's Symphony No. 2 in D were included in the programme, Mr. Manns conducting. At the fifth Orchestral Concert given on Thursday, the programme opened with Berlioz's "Le Carnaval Romain," which was followed by the Prelude to "Lohengrin." The other works performed were Mozart's Symphony in E flat; Gounod's Ballet airs from "Faust" and concerto for violoncello and orchestra, E minor (Popper). Mons. E. Gillet performed the cello part with grace, and in the second half of the programme gave two solos (a) Madrigal, (E. Gillet); (b) Gavotte, op. 41 (Fitzenhagen), for which he received an encore. Miss Alice Gomes was the vocalist, and sang with much acceptance Gluck's Cavatina "Vieni che poi sereno," and Gottschalk's, "Oh Loving Heart, Trust on" and in response to an encore, "Home, Sweet Home." At the concert, last Saturday evening, the programme included Weber's overture "Oberon," Liszt's Hungarian Rhapsody No. 1, in F., Mendelssohn's Symphony, A major, op. 56, and "Spring," from Ballet "Four Seasons." At the concert this evening Miss Alice Whitacre will be the vocalist.

BRADFORD.—There is a lull in concert life here, since Mr. Hallé paid his December visit, chiefly notable for a fine performance of the Schubert Octet, which was not, however, quite so pure in wind tone as has been heard. There have been only "Messiah" concerts calling for any comment. The Bradford event only reached a good average. Of the vocal quartet, Mr. Lloyd alone gave complete satisfaction; the band of forty was tolerable, and the chorus bright and strong. Dr. "Chester" Bridge conducted. There was a considerable loss on this annual concert, which is likely to lapse. At Leeds, on the same day, the "Messiah" performance was altogether below par, and even Madame Albani was subjected to unusually severe comment for the liberties she took with old Handel. The Carl Rosa Company spent last week in Bradford with a fine assortment of highly popular operas, undiluted with novelty, and took a great deal of cash out of the town. "Maritana" and "Bohemian Girl" (twice) paid best; "Carmen" was also given twice, "Trovatore" was a big draw, "La Sonnambula" was resuscitated, and "Masaniello" had the smallest audience. There were very large attendances, and the performances generally were quite up to the Rosa



standard. Madame Georgina Burns's Amina was the most praiseworthy vocal effort of the week; Madame Marie Roze made three successful appearances, and of the new comers, Mr. Runcio, Miss Moody, and Miss Manners gave much satisfaction. Madame Burns and Mr. Crotty are cast for the leading rôles in the revival of Balfe's "Puritan's Daughter," at Liverpool.

January 10. — Mr. Hallé and his band arrived here on the sixth day of the new year, to fulfil an engagement with the numerous subscribers to the fashionable series of concerts. The week has been a busy one with the *maestro*, but he seems to have an iron nerve, conducting and playing with an ease and a freshness suggestive of anything but incessant railway travelling. His programme, as it happened, was a very light one, for Mr. Hallé is the musical autocrat of Bradford, and it is an open secret that overtures for the programme of modern "rubbish" have met with a very decided negative. It may be for this reason the committee have not favoured the proposal to bring the Wagner symphony copies from Manchester, and "Die Kleine" was made the main item. The Beethoven symphony in F, however, is not by any means severely exacting, nor is the ballet music from Gounod's "Polyeucte," which we bracket, of course for executive comparison only. The band played not only these, but also Smetana's "Lastspiel" overture very well indeed, without any rehearsal, the fugetta with which the last named is begun, being given with a crisp neatness, showing sterling metal. The tone of the strings on the whole struck us as not quite so pure and bright as in the band some years ago. Spontini's "Vestal" overture and Wagner's "Huldigungs March," were in the programme. Mr. Hallé, fresh from the Emperor concerts at Manchester, gave a good rendering of the Weber Concert-Stück in F, and and morceaux by Schumann and Chopin. He had to apologise for his vocalist, Signorina Elvira Gambogi, as the lady suffered from a cold caught in the North, and he had a sly hit at Bellini, saying that the audience lost nothing when "Son vergin Vezzosa" was left out of the programme, and Scarlatti's "O cessate di Piegarmi," and Schumann's, "Thou'rt like a flower," put in its place, these and two airs by Pacini and Puccini respectively being sung with a nicety of feeling and taste, which found acceptance by the three thousand and odd persons assembled. This was the fourth of seven concerts, the seventh being a gratuitous addition for the subscribers, as there was a handsome surplus to begin the season with. Everybody who is, or wishes to be thought, musical subscribes, and little ready money is taken. The surplus has been lessened; Mr. Hallé is receiving a larger share of the proceeds than at one time was considered his due, and other claims are being made to a share of the profits in this exceptionally remunerative undertaking. Music has really little to do with the success of these concerts, which at one time narrowly escaped being thrown into the hands of Mr. Hallé. Fashion is generally admitted to be the ruling power; more's the pity.

It is not given to every musical-medico to diagnose the wants and weaknesses of our citizens, and there are times when a big price is paid for feeling the corporate pulse. Popular orchestral concerts, really worthy of the name, have been a dead failure, but the great music hall was crowded on Sunday afternoon for what was called a sacred concert, at which a scratch band of 40 local players went very nicely through the Occasional Overture and Pastoral symphony, and a chorus of about 120 sang a few "Messiah" choruses, and led hymns in which the audience joined. For this, £47 was taken at the doors, and the hospitals are to get the benefit of it. The movement is floated by a Sunday Concert Committee, whose objects it is not easy to define. They may be the amusement of the people, and there are those who affirm that they are the secularisation of the Sabbath. They are certainly not the popularisation of good music.

SCARBOROUGH.—Some remarkable services and recitals have taken place at All Saints', Scarborough, during Christmas-tide. On St. Thomas's Day, Dec. 21, a Festival Service was held in the evening, at which the "Bethlehem Scene" from Sullivan's "Light of the World" was sung (as it was some years ago, when the Archbishop of York was the preacher). On Christmas Day, there was an additional Service of vocal and instrumental music after the usual evening service, in order to allow of those leaving the church who did not care for a prolonged service, few, however of the large congregation availing themselves of this opportunity of leaving. The second service included two anthems, two Christmas carols, and the following instrumental pieces, all of which were played in perfection of style and tune by finished artists, both professional and amateur. Andante from Mendelssohn's C minor Trio, organ, (Mr. E. A. Sydenham); violin, (Miss Alderson Smith); violoncello, (Miss Maud Alderson Smith); a beautiful Andante by Zander (played, it is believed, for the first time in this country) for oboe, violin, violoncello, and organ: the oboe part exquisitely played by Madlle. Anita Paggi on the flute, that for the violoncello by Signor L. G. Paggi, and that for the organ by Mr. Sydenham; Wagner's "Preislied" from the "Meistersinger" by Miss Alderson Smith, on the violin; "Qui Tollis" from Rossini's Mass arranged by Peruzzi as a duet for two violoncellos, with pianoforte and organ accompaniment, played by Miss Maud Alderson Smith and Signor L. G. Paggi (violoncellos), Mr. Sydenham (organ), and Madame Silas Paggi (pianoforte), the effect of this last piece being very fine. The instrumentalists were

placed in the spacious organ chamber out of sight of the congregation. The impression produced by the unseen sounds, if we may so express it, and the singular dignity of the plain, but lofty and beautiful church (one of Mr. G. F. Bodley's), filled by a silent and reverent congregation, was altogether devotional and appropriate to the place and occasion. It is pleasing to add that the professional services of Signor Paggi's gifted family were given gratuitously as a Christmas offering. On Saturday afternoon, Dec. 31st, there was a recital in the same church for the benefit of the poor, of which we subjoin the programme:—Organ Solo, Sonata in C minor, Hainworth; Trio, Andante, Mendelssohn (organ, violin, violoncello); Duet, Batiste (flute and organ); Quartet, Andante, Zander (organ, flute, violin, and violoncello); Solo (violin), "Elégie," Noronha; Duet for Two Violoncellos, "Qui Tollis," from Mass by Rossini (with organ and pianoforte accompaniment), arranged by Peruzzi; Violoncello Solo, "Laudamus," Mazzoni; Sestet, "Elegy," Ciardi (organ, violin, harp, violoncello, flute, and pianoforte); Organ Solo, Fantasie, Berthold Tours; performed by Mr. E. A. Sydenham, Madame Silas Paggi (pianoforte), Madlle. Anita Paggi (flute), Madlle. Josephine Paggi (violin), Signor Paggi (flute), Signor L. G. Paggi (violoncello), Miss Maud Alderson-Smith (violoncello), and Miss Terry (harp).

#### FOREIGN.

VIENNA.—The concert season is now in full swing. The Philharmonic Society, according to their usual practice, have brought forward little that is new, the later works of Brahms and Dvorak and Fuchs excepted. The Vienna public are frightened at novelties, so Richter finds he must keep them supplied with old and popular music. At the opera we were lately treated to a performance of "Seigfried" without the part of Alberich, as the singer had a cold, and, apparently, no other could take his place. Fortunate that it was not Winkelmann who had caught cold, for then, perhaps, we might have had the drama of "Siegfried" without the hero, which would have rivalled in interest the play of "Hamlet," without the Prince of Denmark. Wagner is treated by the management in other ways rather shabbily; for instance, the revival of "Rheingold," promised us long ago, has not yet been accorded to us.

Verdi's "Otello" is brought out at the Imperial Opera in March

DEATHS.—At London, aged 65, Carl Stepan, vocalist.—At Pisa, aged 80, Zenobia Rosellini, *née* Cherubini.—At Bückeburg, J. C. Gulomy, aged 67, court musician, professor, and violinist, native of Russia.—At Vienna, aged 68, Anton Fahrbach, member of the Court Theatre Orchestra.—At Bologna, aged 68, J. B. Bencich, a native of Trieste, but known as well in London, as an operatic tenor, as abroad.—At Milan, aged 53, Vincenzo Corbellini, violinist and professor.—At Dantzic, C. Haupt, professor of the pianoforte, and father of the singer, Unger Haupt.—At New York, Marco Duschnitz, professor of singing, and writer on musical subjects.—At Rome, Maria Bastia, prima donna who achieved a great reputation throughout Italy as *Aida*. Signora Bastia, however, lost her voice, and retired from the stage with a large fortune. She could not live, however, away from the scene of her triumphs, and resolved to end her life. On the pretence of taking a long journey she discharged all her servants, and then, dressed in the costume she used to wear as *Aida*, she locked herself up in the cellar of the mansion to die of hunger as *Aida* did in the opera. She actually had the moral strength and courage to persevere with her dreadful scheme, for on New Year's Eve some relatives broke into the cellar and found her dead on the stone floor.

Although the death of Edward Rameniy has never been reported in these columns, the false news of his drowning in a shipwreck has become widely spread, and we are glad to be able to announce that the Hungarian violinist is alive and playing at Grahams town with the fire and swing for which he is famous.

A good story is told *apropos* of the lack of enthusiasm felt in America over violin-playing, Ole Bull's extraordinary feats being the only style of fiddling which there proved a financial success. The concert agent, Ullman, when travelling in Mexico with Vieuxtemps, found things going rather badly, and conceived the idea of posting full-length portraits of the artist upside down. The notion that a violinist was going to stand on his head to play fired the enthusiasm of the natives, and, while their curiosity lasted, filled the houses.

The centenary of Lord Byron's birth will be celebrated at the Imperial Opera, Vienna, by a festival performance of his "Manfred," with Schumann's music, on the 22nd inst. And in London—?

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